

## Women and Events

Phone 35, between 10 a. m. and 6 p. m.



MISS RUTH BLUMER.  
Queen of the Maids of Mystery Ball Held at Keyser Auditorium Tuesday Evening.

### LITTLE FLORIDA CRACKER WRITES

#### OF PENSACOLA HAPPENINGS

Oh, boy! I can't think of anything until I tell you of the pompadour ball at the Osceola club Friday night. You know I told you how perfectly gorgeous it was, going to be. The Pompadours always do the loveliest things in the cleverest way. The ball room, and you know how large it is, looked like a great big valentine, really. Big valentines were in the windows and from the walls and ceilings fluttered red hearts—long, graceful festoons of them. Cupids with their bows and arrows were practicing their marksmanship, and red and white balloons were floating from everywhere. Festoons of southern smiles were among those of hearts, and crimson shaded lights made a rosy glow. The throne for the king and queen was a fitting setting for the royalist of the royal. Embowered in greens and florals with fluttering hearts and Cupids darting from behind almost every flower, it certainly was a throne of Love and Beauty. On either side were lovely little swings of scintillating jewels, seemingly, where the little Cupid gods of love and beauty perched themselves to guard their king and queen. The parts of the perfectly adorable little Cupids were taken by Marjory Yonge, little daughter of Mr. and Mrs. Malcolm Yonge, and Master Thomas Johnson.

James M. Muldon, Jr., was the courtly king, and guess who the queen was? You never could, she was so like a valentine, one of those lovely old-fashioned ones with white lace paper, painted, perky little valentine hat, and completely concealed by her mask and airy red mantle, but—there's just one girl in the younger set who has that certain "something" about her that even a mask and valentine costume can't conceal entirely—maybe you have guessed by now, Right-O! J. M., she is certainly one of the prettiest and most popular of Pensacola's lovely debutantes this season, and certainly no queen ever had lovelier maids-in-waiting than she, all exquisite valentine girls, who after the unmasking proved to be of this season's lovely debutantes—Miss Marjory Christy, Elizabeth Brownson, Beatrice Howe, Christine Sheppard, Valerie Reese, Elizabeth Dunham, Robbie Hyer, The King of the Pompadours had as his knights, Lieutenant Bob Fleming, M. E. Wilson, Lieutenant Holland, Lieutenant J. Pierce, Lieutenant Darby, Boykin Hyer.

As the band struck the opening bars of the grand march lovely Valentines simply floated into the room, guided by the king and queen, who, guided by the voices of mirth, the little Cupids of Love and Beauty through the Grand march and on to their throne from where they reigned as merry monarchs should over their frolicking, fun-loving subjects. Not until almost time for the sun to rise on St. Valentine's morning did the gay revelers turn their thoughts homeward.

The men who were fortunate enough to receive a "Valentine" were red hearts pierced with arrows, and the favors were red tasseled carnival caps, miniature aeroplanes and balloons. Among the chaperones were Mrs. William H. Knowles, Mrs. William K. Hyer, Mrs. W. S. Keyser, Mrs. Robert A. Hyer, Mrs. J. S. McLaughlin, Mrs. Charles W. Lamar, Mrs. Julius C. Dunham, Mrs. H. H. Christy, Mrs. M. A. Quinn, Mrs. James M. Muldon, Mrs. L. Hilton-Green, Mrs. I. H. Aiken, Mrs. Horace L. Simpson, Mrs. J. Frank Taylor, Mrs. John H. Brown.

Did I tell you of the Maids of Mystery carnival ball the first of the week? The "Maids of Mystery" represented day and night, a lovely idea beautifully carried out. Miss Ruth Blumer was chosen as the queen of the ball, and she certainly made a lovely one.

Some especially pretty parties were given at the Country club last week.

### DWIGHT ANDERSON TO GIVE PIANO RECITAL AT SAN CARLOS, FRIDAY, FEBRUARY 20

Dwight Anderson, a Pensacola boy, who has made a distinctive impression in the musical world, will give a piano concert in the San Carlos auditorium on Friday evening, February 20. Special interest centers in the concert, not only because Mr. Anderson is one of the city's brilliant sons, but also for the fact that he is rapidly gaining the reputation of being one of the most brilliant pianists of the present musical age.

While Mr. Anderson's playing can be called no other than pure genius, it is polished and embellished with the most faultless of technique, the result of long and studious practice. It is said that his interpretation is perfect, and his music expresses the "soul" of the real artist.

Mr. Anderson is at present a member of the faculty of the Cincinnati Conservatory of Music, where he is

taking a post-graduate course. During the war he served overseas with the A. E. F., returning to America early last spring.

He will give the following program at his concert at the San Carlos on Friday evening:

Sonata, Appassionata, Op. 57, Beethoven.  
Impromptu, Op. 29, Chopin.  
Nocturne, Op. 37, No. 2, Chopin.  
Fantaisie, Op. 49, Chopin.  
Improvisation, Op. 46, No. 4, MacDowell.  
Efin Dance, Op. 46, No. 5, MacDowell.  
To a Water Lily, Op. MacDowell.  
Bluettes, Op. 46, No. 8, MacDowell.  
Spring Night, Schumann-Liszt.  
On Wings of Song, Mendelssohn-Liszt.  
Hungarian Rhapsody, No. 10, Liszt.

### NOTES FOR MEETING BROWNING-SHAKESTRE CLUB THURSDAY

The following are the notes for the meeting of the Browning-Shakespeare Club on Thursday. Mrs. Frank D. Tracy will be leader for the afternoon subject, Browning's "Childe Roland to the Dark Tower Came."

Browning said that the poem was a dramatic creation called forth by a line from Shakespeare. Read Edgar's song in "Lear," Act 3, scene 4. The poem is the story of a knight who has undertaken a pilgrimage to a certain dark tower, the way to which was full of difficulties, the right way unknown to the seeker. His predecessors on the path had failed and he is in despair but impelled to continue. The hoary cripple directs him and though he accepts the directions, he is filled with doubts.

The day nears its end, the road he has traversed disappears and he goes on. Nature presents a starved picture with stunted vegetation and no flowers—on the gloomy plain one stiff blind horse stands stupefied.

The pilgrim tries to think of happier days of Cuthbert, of Gies, but with disastrous results. He forded a spiteful river overhung with scrubby alders and willows and the place seemed filled with horrors. As he toiled on, he suddenly saw ugly heights that could scarcely be called mountains and two hills that seemed to indicate the place of the tower. There in their midst stood the round, squat turret, "without a counterpart in the whole world." The hills watched him; noise was everywhere; he heard the names of others lost who had preceded him. He knew all, yet dauntless he set the slug-horn to his lips and blew, "Childe Roland to the Dark Tower Came."

Many interpretations of the poem as an allegory have been given, the applicability of which should be tried by the details of stanzas 9 to 28. Especial tests must also be given stanzas 1, 3, 4, 7 and 18.

Some of the suggestions made are as follows:

1. "A poetic vision of life.... The thing we may not do is to imagine that we are meant to recognize it."  
2. "Constancy to an ideal is the central purpose.... 'He that endureth to the end shall be saved.' Chardwick."  
3. "The sensations of a man very near to death." Kirkman.  
4. "Take some great end which men have proposed to themselves in life which seemed to have truth in it, and power to spread freedom and happiness to others; but as it comes in sight, it falls strangely short of preconceived ideas, and stands up in hideous proseness." Nettleship.  
5. "The secrets of the universe are not to be discovered by exercise of reason, nor are they to be reached by flights of fancy, nor are duties logically deduced to be recompensed by reward. A life of becoming, being, and doing, is not less, nor failure, nor discomfiture, though the dark tower forever tantalizes and forever with-

hold." Bagg.

6. "Allegory of Love."

7. "The search after truth."

8. "The Dark Tower represents unfaith, and the obscure land that of doubt, the doubting castle and the by-path meadow of John Bunyan."

9. "A picture of the age of Materialistic Science, a 'science' falsely so called, which aims at the destruction of all our noblest ideals of religion and faith in the unseen. The pilgrim is a truth-seeker, misdirected by the lying spirit—the hoary cripple, unable to do anything good or noble himself; the destructive critic, to point out youth to the path of Atheistic Science in their passion to reach the Dark Tower of Knowledge, which to them has neither door nor window. The lost adventurers are the men who, having followed this false path, have failed, and who look for the next one to join the band of 'ones.'"

10. "When he sounded the horn, he did so as a warning to others that he had failed in his quest, and that the way of the Dark Tower was the way of destruction and death."

11. "Does not the crippled intelligence of the world inspire us with doubt, even while pointing in the right direction? The spiritual conception of the quest call it fancy or what not, is indefinite and disjointed only to those who fail to see in the round squat tower, blind as the fool's heart, the stony riddle which vexes the world."

12. "The hoary cripple is Hope, who deceives with false promises; the tower is the stronghold of the mysteries of life and death; the Quest is the effort to solve the insoluble; the Band, the courageous souls who have undertaken this quest and failed. He turns from the highway of hope into the plains of imagination, illusion. He is not defeated because he cannot disclose the Tower's secrets. He summons every power of his being to awaken from dreaming, to redeem the day by being and doing. The poem teaches that a life of noble effort is not a failure, though the secrets of the universe are not to be discovered. 13. "Roland disregards his first keen intuitions, obeys the suggestion of the hoary deceiver at the stile, and turns into the meadow of sophistry, finding at last Doubting Castle and Giant Despair. He is fully aware of the cripple's object. His sin is that he chooses to be led astray. His soul is redeemed by the blast of warning to those on the plain below."

We can see that this grand piece of word painting may be used to signify whatever picture it calls up in the reader's mind, but one must not forget the simple picture of the poet, a narrative with every detail in natural order.

Childe was a term applied to men of knightly families before their admission to knighthood. One element suggesting the description to Browning was a piece of tapestry in the poet's room, which contained the picture of a lean horse; another, a towhead saw in the Carrara

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